THE CEA CRITIC

Formerly THE NEWS LETTER of the College English Association

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Vol. No. XVII—No. 7 Published at Springfield, Mass. Editorial Office, University of Massachusetts, Amherst, Mass. October, 1955

CASE STUDY IN LITERARY ANALYSIS

Developed by Edward J. Foster, Georgia Institute of Technology,

A Word of Explanation

In a moment, you will be reading an analysis of Cameron Hawley's novel, **Executive Suite**, written by Robert C. Traylor, a Georgia Tech freshman who is consciously pointing toward an executive career. He has a good mind, is studying mechanical engineering for general technical background, and plans to have a year or two of industrial management before going into a job. His father is an Alcoa executive, so Bob has been learning about management from him. Though he is one of my best freshmen, many others are at about the same level.

How does **Executive Suite** fit into our program? I asked all of my students in the second quarter of freshman composition to read this novel and to write an analysis of about a thousand words. This is what we thought we were trying to do during the three weeks of reading, discussion, and writing:

1. To develop skill in reading contemporary fiction by studying a novel as a "whole" work of art-idea and experience embodied by form.

2. To have a workout in a lengthy piece of writing at the informal level.

3. To begin understanding socially conditioned human needs as they motivate the action of men who dominate industry. Students, of course, feel the same needs.

4. To catch a vision of a kind of leadership which is both "humanistic" and "practical."

Questions for Later Discussion

1. What is the exact meaning of **pride** as Don Walling uses the term? Does this value resemble **quality** as the latter term has been used in our meetings?

2. Did I make an assignment proper for a member of an English department? The question is raised because some college English teachers reject all contemporary literature or all except a few very distinguished works and because many shy away from a subject which grows out of industry. Did I betray my commitment to humanistic values?

3. **Executive Suite** succeeds. All students in my two sections accept it as interesting and important. In classrooms all over the nation, many literary works of earlier periods and of higher artistic distinction are failing. Why is this so? What does it tell us about our students and the age in which we are living? Is any executive willing to help us in the selection of books for students?

4. The view of human nature which permeates the Hawley novel stems from the social psychologists and from psychiatrists like Fromm and Horney. It is well known in management and in university departments of psychology, sociology, and industrial management but has made little progress in the English department in general. So what?

ANALYSIS OF EXECUTIVE SUITE

Robert C. Taylor

What sort of ability, character, and vision should be the possession of the man who is to head the Treadway Corporation during the next twenty-five years? Should captain of industry Avery Bullard be succeeded by another captain of industry? These are the questions which Cameron Hawley built into his novel Executive Suite.

The setting is "Millburgh," an eastern Pennsylvania industrial city, just big enough to provide labor for one big industry and small enough to be dependent on that industry for its income, activity, and prestige. Millburgh's proximity to New York, the financial center of the nation, and to Chicago, the furniture market (Treadway makes furniture), makes possible in the novel the interaction of the business influences of these two cities. All the action takes place within twenty-five hours and twenty-six minutes after its start at 2:30 EDT, Friday June 22, 1951. This short time span speeds the pace of the tooth-and-nail battle for the presidency of Treadway.

The plot exists not primarily to tell a story but to convey the emotions, needs, and personalities of the vice-presidents and directors of the Treadway Corporation.

It was one man, Avery Bullard, who made the company; but he died suddenly without having named a successor. Thus the stage was set for a struggle between the five vice-presidents. The treasurer Alderson and the controller Shaw were strong candidates; Shaw desperately wanted the job. Don Walling of design did not consider himself a candidate until he came to recognize that he alone understood the needs of the company and its men. In the tense climax, Walling found exactly what was in him, found words to express his idea, and persuaded the others that his vision should be accepted.

Now we can look at the men. Bullard—the name awakened respect, admiration, and perhaps a little fear of the man who owned it. He had taken a bankrupt furniture company and dragged it back to the top with him. He possessed a boundless supply of energy and unlimited devotion to his company. But why? Somewhere in Bullard's younger years, a desire to go to the top had been instilled in him; the need for recognition was strong, and he had a fast, clear mind and much versatility. When his wife divorced him because he was married to Treadway—not her—he was free to give all of himself to the job.

But Avery Bullard did not understand himself, and that was his chief failure. Not understanding the full range of his own needs, he could not understand the needs of his subordinates and could not get the most from them. He was too much feared. He introduced the trashy "1600 series" and a "go-for-profit-only" system which killed his workers' pride in achievement. He did not realize that indecision in choosing an executive vice-president to be groomed for the top post was hurting his administrative team. Hawley asks us to respect Bullard, to recognize that he was a great man in his time, to suspect, however, that he should not be succeeded by another Bullard.

Loren Shaw, the controller of Treadway, was just the man for the job he held. Should he succeed Bullard? Shaw thought in terms of accounts, savings, and dividends; to him, earnings, not products, were the criteria of good management. Money—not for ordinary necessities and luxuries for himself and his family—but for power and recognition was his highest value. At the center of his personality, he was insecure. His family background was mediocre; he had not taken a degree from a college of high prestige. During an earlier stay with a firm of consultants, he had been hurt by the downward glances he got from the men whom he was advising. He considered himself far more efficient than those men, and their rebukes made him vow that he would become one of them so that he would no longer have to stand their sneers and side-glances. He maneuvered himself into a Treadway vice-presidency while on assignment there as a consultant.

Shaw valued his job because it brought the recognition and the identification with management which he needed. But he worked under enormous strain. The basic insecurity was always there even though he was extremely competent in managing the business factors. And he failed to understand that men need more than money and recognition. But Shaw was almost sure that he would be Bullard's successor.

Don Walling, as has been said, was the dark horse. His hard early life had provided him with the incentive to escape poverty, and he needed recognition but with little tendency to let this need get out of hand. Between his degree in architecture at Carnegie Tech and his employment by Treadway, he worked with an unscrupulous industrial designer. There he learned to judge men as they are, not to accept them

(Continued on page 7, col. 1)

THE CEA CRITIC

Published at 38 Hampden Street
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Published Monthly, September thru May
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Associate Member, American Council on Education
(All official mail c/o College English Association
South College, University of Massachusetts, Amherst, Mass.)

Annual Subscription, $2.00

Re-entered as second-class matter Oct. 2, 1954, at the post office, Springfield, Mass. under the Act of August 24, 1912.

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The annual meeting of The College English Association, Inc. will be convened at the Palmer House, Chicago, Illinois, on Tuesday, December 27, 1955, at 11 a.m. in the Illinois room.

Maxwell H. Goldberg
Executive Secretary

Latin Teachers Ask for Help

Edward Y. Lindsay, Secretary-Treasurer of the Classical Association of the Pacific States, has sent to the Secretary of the CEA a resolution unanimously adopted at the spring meeting of his organization requesting that the CEA and other powerful organizations cooperate with the Classical Association in encouraging students to major in Latin. At the present time in many parts of the country there are more positions for Latin teachers than there are qualified teachers, and the situation will grow worse. The resolution is as follows: Resolved: 1. That the serious shortage of teachers of Latin should be stressed in areas where it shall be deemed efficacious. 2. That since the Latin field does present maximum opportunity for prospective teachers, the National Association of Secondary Schools Principals is an excellent organization through which this information may be channeled. And that we of the Classical Association of the Pacific States urge that the National Association of Secondary Schools Principals use influence with appropriate administrative personnel for the encouragement of teacher trainees to consider seriously the advantages of a major or minor field in Latin.

3. That, likewise, we shall advise the College English Association and other powerful groups, of this emergency and of the availability of positions in the Latin field, assuming that it shall be of mutual interest to help meet this need as well as to relieve the over supply of teachers in some other areas. 4. That such a coordinated effort should be maintained consistently, as an effective procedure through which we may aid in the solution of similar problems of concern to our own or related organizations. 5. That we as a classical association are convinced that much is to be gained by such reciprocal activities and that through them we shall contribute immeasurably toward a functional attitude with regard to the recruitment, training, and placement of prospective teachers.

Booth No. 48 in the exhibition hall of the Palmer House in Chicago has been assigned to the CEA for Dec. 27-29, 1955, at the MLA convention. Members are invited to stop by and make themselves known.

The CEA will also maintain a center in the hotel as a general meeting place for members and for the Appointments Bureau. The Illinois Room has been reserved for the meeting and luncheon on Dec. 27.

Jibberings of an Old Ghost

This is in truth a ghostly communication, for there lie open before me the tattered pages of **The CEA Newsletter**, Vol. 1, No. 1; a departed Phoenix out of whose ashes has risen a bird of far richer plumage, **The CEA Critic**. The date on that brash young 4-page periodical is June, 1939, and though sixteen years, as we humans measure ourselves, is not maturity, in a periodical, nowadays, it is a proof of permanence.

Although most of the space on those four pages was needed for reports upon the business of organization, already letters were flowing in from the three hundred members full of eager suggestions and the beginnings of professional controversy. The final paragraph on page 4 read as follows: "Brief, constructive, thought-stimulating contributions to an October issue are in order. Three hundred words are golden, five hundred are silver, —and a thousand might be crowded out."

By the third issue the leaflet had grown to six pages and was full of pithy comments upon the art and craft of teaching English, and proposals of new ways in which the young organization might make itself useful. I wish that reproductions of those fourteen pages in the first three issues might be in the hands of new members today. There is in them no hint of resentment concerning the bitter opposition the founders had faced, but evident eagerness to get going, and various proposals as to where to go.

One bone of discussion which was gnawed behind the scenes rather than in print concerned the future of the **Newsletter**. Several members were constant in their urging that the periodical be given magazine form as soon as finance permitted, with room in its pages for full-length essays and lectures. The opposition held that there were already too many such academic magazines and that no one ever read them through, and too many who should be interested in them never read them at all. Your then editor finally made an extended enquiry, and English departments in many colleges reported that magazines which directly concerned their business lay unopened on the center table in the English office. The chief function of such magazines is too often the providing of a catafalque for lengthy papers by teachers who gain credit by having long lists of "publications" after their names.

On the other hand there was a heartening response that the **Newsletter** with its brevities and condensations was widely read from start to finish. There was even a rumor that at one college a psychologist in a neighboring office borrowed it regularly, and did not always return it. But this rumor caused your editor more anxiety than pride.

One precept (if not a by-law) in those early days was that living authors whose writings had sufficient dignity to carry them into our English classrooms should be welcomed into membership, and invited to contribute their comments on present-day teaching to the **News Letter**. It might be interesting to bring together from those early issues the comments on English teaching by Pearl Buck, Hervey Allen, Willa Cather, John Erskine, Louis Untermeyer, Henry Canby, Eric Knight, Joseph Hergesheimer, Rupert Hughes, H. L. Mencken, Ernest Poole, etc. etc.

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CRITICAL APPROACHES TO LITERATURE
by DAVID DAICHES

This new text by a noted author, critic and teacher illuminates both the nature of literature and the nature of criticism by presenting some of the more important ways in which literature has been discussed. Part I considers how various critics have answered the question "What is the nature of imaginative literature, and what are its use and value?" Part II deals with the practical critic, and the different ways in which specific works of literary art have been and can be evaluated. Part III takes up those fields of inquiry in which the literary critic contacts other kinds of investigation, such as the psychological and sociological; it inquires into the relationships between literary criticism and these other disciplines.

6" x 9" · approx. 415 pages
Published Jan., 1956

Prentice-Hall, Inc.
70 FIFTH AVE. NEW YORK 11, N.Y.

EXERCISES IN LITERARY UNDERSTANDING

This is the second of a series of exercises prepared by John Butler of Amherst College. The following exercise, on Thoreau's **Walden**, is designed to be given after the class has finished chapter one ("Economy"), and the student should be expected to spend about four hours on it. The exercise is accompanied by answers written by a freshman at Amherst, Robert Bagg.

Note: In the September issue of the Critic, there appeared an exercise on "O Mistress Mine," accompanied by a student's answer. The fact that the answer was written by a student was inadvertently omitted.

> "I would rather watch the motions of cows in the Concord pasture, than wander to Europe and watch other motions there, for it is only ourselves that we report in either case." — Thoreau

1 Find in "Economy" a passage in which Thoreau reports some "motions." Tell briefly where he is and what he is doing, or, if the passage is about experiences described in retrospect, where he apparently had been and what he apparently had done.

2 Describe the experience presented, by telling what it is that is making the "motions," and what "motions" are made.

> "There was an excellent wisdom in him . . . which showed him the material world as a means and symbol." — Emerson about Thoreau

3 Thoreau sees the "motions" you have just described as a "symbol" of what?

4 In what sense is Thoreau only "reporting himself" in this passage? Later in the book, Thoreau says, "I only know myself as a human entity; the scene, so to speak, of thoughts and affections." If Thoreau defines the "self" as a "scene," what can you say about the characteristic "activity" on this scene? Reflect on what you have noticed, in your reading of "Economy," about the characteristic ways in which "thoughts" are arrived at or defined by Thoreau. Refer to (i.e., talk about) at least one other passage in "Economy" to illustrate your answer.

5 Now return to the quotation at the beginning of this exercise and give a short, intelligent explanation of what you take to be Thoreau's meaning.

A STUDENT'S PAPER

1 While walking through the woods (p. 36, Rinehart Edition) Thoreau apparently has heard families of birds singing particularly melodiously as they construct their nests of mud and twigs. He must also have observed cowbirds and cuckoos surreptitiously laying eggs in other birds' unguarded nests and reflected that the songs of these birds are discordant and unmusical.

2 The "motions" Thoreau describes are the associations he makes between the lyric quality of a bird's song and this same bird's industriousness, and the unaesthetic chattering of a cuckoo and the cuckoo's slothfullness. The birds in nature have been singing and performing their nest-making activities, but it is Thoreau who makes the "motions" he describes by selecting and connecting certain actions of the birds. In other words the birds are not making the "motions" but rather Thoreau is.

3 Thoreau uses the example of the lyric and non-lyric birds to suggest that if men constructed their own homes, and in general reacted against the tendency to divide labor, they would become more poetical, just like the birds who make their own nests. The cuckoo becomes the symbol of a man who allows the pleasure and privilege of constructing his own home to be usurped by the carpenter. Thoreau, successful cabin constructor, sees himself as the happy, singing, well-adjusted bird which constructs its own nest. Thoreau employs the "motions" he observes in nature to make easily understandable a contemporary attitude which he criticizes.

4 Since it is Thoreau who makes the "motions" he describes, in this case associating a bird's nest-making integrity with its singing qualities, he consider his own peculiar personal way of examining the universe to be laid bare by any description he makes. Thoreau could understand that a different person looking at the "same" family of birds could create an entirely different set of motions and use them for an opposite purpose. Perhaps a friend of Thoreau's might have said, "Notice how skillfully the male and female co-operate to make their nest, one bringing the materials, the other putting them together. Excellent example of division of labor." In the sense that his personality determines what motions he sees in nature, any description Thoreau makes reveals this personality and thus "reports himself."

The same personality which creates a "scene" leads Thoreau to associate one "scene" with another. (As he associated the nest-making bird scene with the carpenter-made house scene.) Apparently it is the continually changing flow of scenes that makes Thoreau aware of himself. What Thoreau does after he associates two different scenes is to apply the motions of the first scene to the second scene. This transference of "motions" allows him to make a critical statement about the second scene, as when he says men would be better off to be like the birds and construct their own houses.

Another example (bottom of p. 32 to 33) of this mode of thought is Thoreau's reaction to noticing that a snake is able to lie under water for fifteen minutes or more due to its winter torpor. He immediately associates the submerged snake and its torpor with mankind lying apathetically in a bed of degrading and "primitive" conditions. Thoreau now reflects that the coming of Spring will resuscitate the snake. He immediately looks forward to a "Spring of Springs" which will rid man of his torpor.

This device of projecting the motions of one scene on another is inherent in the scheme of **Walden**. When he offers the propaganda that he earned a year's living in six weeks as evidence that men would do well to infuse the rustic benefits of his life in the woods to their civilized existence, he is transfering his personal "motions" to a scene involving all the world.

5 Thoreau realizes that no matter what kind of environment he is in, one of shanties and field mice or castles and princes, his intrenched personality will lead him to select and connect his environment in his own peculiar way to create "motions" and scene associations. He knows he will establish certain symbols to stand for human attitudes his personality compels him to discuss. The building blocks of these symbols or metaphors are irrelevant, it is their meaning, or way they are arranged which is important. What is the difference if he lets Napoleon III's great exposition in Paris (to choose a European "motion" which took place at about this time) stand for misdirection of human resources, or if he lets a municipal extravagant celebration in Boston stand for the same thing? What Thoreau is getting at is, to say what he has to say, he can make just as good metaphors in Concord as Vienna.

Exercise Exchange, edited by Thomas W. Wilcox and published at Bennington College, Bennington, Vermont, is now on a self-sustaining basis and appearing four times a year. It contains an abundance of exercises for use in a variety of courses, as well as candid and informative reviews of textbooks. Subscriptions are being solicited at two dollars a year.

A New Pamphlet

Copies of an eight-page pamphlet entitled "Practical Reasons for Majoring in English at American International College" are available at the Amherst office of the CEA for anyone interested. This is another in the series of publications inspired by the CEAI and intended to put before undergraduates some of the advantages of the English major. A special feature of this pamphlet is a list of the occupations into which English majors from AIC have gone.

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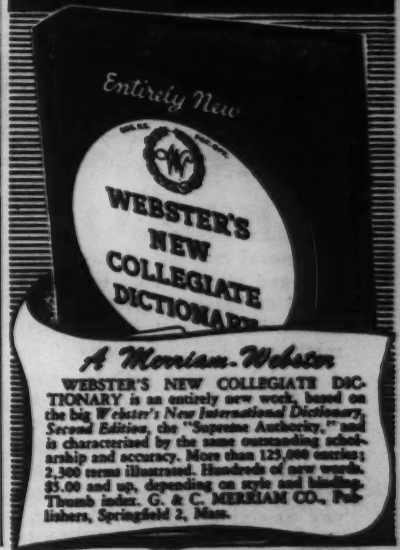

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DRAFT CEA BY-LAWS

September 22, 1955

The following set of By-Laws is submitted by the Committee on Organization and By-Laws to the members of the College English Association, Inc.

Suggested changes should be sent to the Chairman of this Committee under no later postmark than October 31.

Proposed changes favorably acted on by the Committee will be announced in The Critic for November.

The Committee will then submit the By-Laws for approval at the Annual Business Meeting of the College English Association, Inc., to be held December 27, at the Palmer House, Chicago, Illinois.

The members of the Committee are: Charles Cooper, Whittier College; Levette J. Davidson, University of Denver; Bruce Dearing, Swarthmore College, (Chairman); Robert T. Fitzhugh, Brooklyn College; Donald J. Lloyd, Wayne University; Thomas Marshall, Kent State University; Alvan S. Ryan, University of Notre Dame; William L Werner, Pennsylvania State University; and Robert Gay (Chatham, Mass.), and Burges Johnson (Stamford, Vt.) — advisory.

BY-LAWS
of
COLLEGE ENGLISH ASSOCIATION, INC.

PREAMBLE

The College English Association was founded in 1939 at New York City, and incorporated September 28, 1954, in the Commonwealth of Massachusetts. The purposes for which the corporation is formed are as follows: to provide opportunities for discussion of the preparation and professional improvement of college teachers through national and regional meetings, its journal of news and opinion, and conferences with representatives of other professions and professional organizations; to encourage the humane study of language and literature; to maintain and develop the functions of English as a major element in the well-being of Liberal Arts and Sciences in American higher education; to forward fruitful interrelationships among English and the other humanistic disciplines; to study and interpret the relationships of English, as one of the Liberal Arts, to the society and economy at large; and to receive and administer gifts, donations and bequests for these purposes.

ARTICLE I
AGREEMENT OF ASSOCIATION

These by-laws, together with the agreement of association of June 17, 1954, which is hereby made a part hereof, constitute the statutes of the College English Association, Inc.

ARTICLE II
MEMBERSHIP OF THE CORPORATION

Membership in the College English Association, Inc. shall be open to all teachers of English in recognized institutions of higher education, including colleges of liberal arts, junior and community colleges, technical institutes, universities and graduate schools, and to those who have so taught.

The Executive Secretary is empowered to admit to membership all eligible applicants, upon payment of their dues.

ARTICLE III
DUES

Annual membership dues shall be as fixed by the directors of the corporation and approved by the association at the annual meeting; they shall be payable January 1. Members in arrears one full year shall be dropped from the membership rolls.

ARTICLE IV
MEETINGS

An annual meeting of the association shall be held in conjunction with the annual meeting of the Modern Language Association, at the same time and place, unless otherwise determined in any one year by the Board of Directors. Notification shall be made to all members of the association at least two months in advance of the usual time of the meeting.

A special meeting may be called by the President and a quorum of the Board of Directors when they deem it advisable, and when one month's notice has been given to all members of the association.

Proxies may be counted at annual and special meetings if they are in writing and if they apply to the specified meeting only.

Seventy-five members of the association shall constitute a quorum at any annual or special meeting, and their transactions and decisions shall be binding upon the whole association. Otherwise action taken must be referred by mail to the whole association and shall be binding upon the association unless a majority vote in the negative is received by the Executive Secretary within thirty days after such submission.

Any transaction or decision of an annual or special meeting, if challenged in writing by a petition signed by fifteen members of the association and delivered to the Executive Secretary within fifteen days after the meeting, must be submitted by mail to the whole membership in the manner required in absence of a quorum.

ARTICLE V
OFFICERS

The officers of the association shall be a President, two Vice-Presidents, an Executive Secretary, a Treasurer and a Board of nine elected Directors. All officers and directors shall hold office until their successors are elected and qualified.

The President shall serve for a term of one year and may not serve for more than two consecutive terms. He shall be an ex-officio member of the Board of Directors, and remain such for one year following his retirement from office.

Each Vice-President shall serve for a term of two years; in his first year he shall be designated Second Vice-President, and in his second year First Vice-President. Vice-Presidents are not eligible for election to a second consecutive term. During their terms of office they shall be ex-officio members of the Board of Directors.

The Executive Secretary shall serve for a term of three years and may be reelected for consecutive terms without restriction.

The Treasurer shall serve for a term of three years and may be re-elected for consecutive terms without restriction.

Each Director shall serve for a term of three years, and is not eligible for election to a second term in succession.

ARTICLE VI
ELECTIONS

A nominating committee of three, elected by the association, shall propose each year a slate of nominations as follows:

(a) one nominee for President of the association.
(b) one nominee for Vice-President.
(c) five nominees for Director
(d) three nominees for Nominating Committee

The nominating committee's report shall be published in the CEA CRITIC, the organ of the association, two months prior to the annual meeting. Additional nominations for the office of Director and for membership on the Nominating Committee may be entered on the ballot by submitting to the chairman of the Nominating Committee within fifteen days of the publication of the committee's report, the name of a member endorsed by not fewer than ten members of the association.

Not more than three Directors shall be elected in one year except under circumstances stated in Article IX. Not more than three nominees shall be elected to membership on the Nominating Committee for any one year.

The complete list of nominations shall be published one month prior to the annual meeting, with additional nominations listed separately from the proposal of the nominating committee. Individual balloting shall be conducted by mail, with results reported to the annual meeting.

The Executive Secretary and the Treasurer of the association shall be elected by the Board of Directors.

Any member of the association is eligible for election to any office in the association.

ARTICLE VII
POWERS AND DUTIES OF OFFICERS

The President shall be the chief executive officer of the association. He shall, when present, preside over all meetings of the association or of the Board of Directors, and shall be ex-officio a member of all standing committees. He shall be responsible for the general management and supervision of all the affairs and business of the association, and shall see that all orders and resolutions of the association are carried into effect.

In the event of the absence, death, or inability to serve of the President, the First Vice-President shall assume the authority and responsibilities of the President until the next annual meeting. The Second Vice-President may serve in his place. If neither Vice-President can serve, the Board of Directors may designate one of their number to act until the next annual meeting.

The Executive Secretary shall be the chief administrative officer of

the association. He shall send notices of all meetings of the association and of the Board of Directors and shall see that minutes of meetings of the association, Board of Directors and Executive Committee are kept. He shall conduct the correspondence of the association, keep all records of the association, and furnish to the Treasurer the names of all persons admitted to membership. He shall prepare the budget for approval of the Board of Directors at the annual meeting. He shall exercise general supervision of publications of the association, and may serve as Director of any Institute or special activity sponsored by the association.

The Treasurer shall collect dues, keep accounts of the association and report thereon to the Board of Directors at the annual meeting or on such other occasions as required by the Board or Executive Committee. He shall pay all bills approved by the Executive Secretary. The Treasurer's books shall be audited annually.

ARTICLE VIII
POWERS AND DUTIES OF THE EXECUTIVE COMMITTEE

The Executive Committee shall be composed of the President, the two Vice-Presidents, the Executive Secretary, and the Treasurer of the Corporation. Membership of the Executive Committee may be increased by vote of the Board of Directors.

The Executive Committee shall have and exercise the authority of the Board of Directors in managing the business of the Association between meetings of the Board.

Regular meetings of the Executive Committee are held immediately after each meeting of the Board of Directors. Special meetings may be held whenever called by the President or any two members of the Committee, and may be held within or without the Commonwealth of Massachusetts. Notice of the time and place of meeting shall be given to each member of the Committee by the Secretary, by another officer of the association, or by the members calling such meeting, at least forty-eight hours before scheduled time of meeting. Any meeting of the Committee shall be a legal meeting for the translation of business notwithstanding the lack of such notice if (a) all members are present, or (b) each absent members has waived notice in writing. Three members shall constitute a quorum.

ARTICLE IX
BOARD OF DIRECTORS

The Board of Directors shall govern and manage the association in accordance with the By-Laws and shall execute the instructions of the association as indicated by vote at the annual and other meetings of the association.

The Board of Directors shall include the officers of the association, the retiring President, and nine elected members, each of whom shall be elected to serve for a term of three years, and no fewer than three shall retire from office in any one year. In case of a Director's resignation, death, or inability to serve, the Board shall have the power to appoint a successor to serve until the next annual meeting.

The Board of Directors shall authorize a budget of expenditures for each year; expenditures in excess of that budget must be approved by the Board or by the Executive Committee.

The Board of Directors shall elect the Executive Secretary and the Treasurer, each for a term of three years, and may re-elect either or both for additional terms.

Regular meetings of the Board of Directors are held immediately before or after the annual or special meetings of the association. Special meetings may be held whenever called by the President or by any four members of the Board, and may be held within or without the Commonwealth of Massachusetts. Notice of the time and place of meeting shall be given to each regular and ex officio member of the Board by the Executive Secretary, by another officer of the association, or by the Directors calling such meeting, at least seven days before scheduled time of meeting. Any meeting of the Board of Directors shall be a legal meeting for the transaction of business if (a) all the members are present, or (b) due notice has been given, or absent members have waived notice in writing. Six members shall constitute a quorum.

ARTICLE X
SALARIES

The President, Vice-Presidents and elected members of the Board of Directors other than the Executive Secretary and the Treasurer shall serve without compensation.

The Board of Directors may pay the Executive Secretary, the Editor or Managing Editor, the Treasurer, and any other functionaries who may perform continuing or special services, such compensation to come out of the funds of the corporation.

ARTICLE XI
PUBLICATIONS

The association may publish regularly a journal of news and opinion, to be known as THE CEA CRITIC, under the direction of an editor or managing editor, and under the general supervision of the Executive Secretary. Other appropriate publications may be authorized from time to time by the Executive Secretary and a committee of the Board of Directors. The Executive Secretary shall be General Editor of all CEA publications.

ARTICLE XII
REGIONAL AFFILIATES

The establishment and support of strong regional affiliates shall be a regular policy of the College English Association.

Meetings may be called by action of the Board of Directors or the Executive Committee to establish a regional affiliate. The President and the Executive Secretary of the association shall aid local groups of College English Association members in establishing and maintaining regional affiliates, and may use funds of the Corporation for this purpose.

A regional affiliate shall retain its autonomy as a member of a federation, and shall not be considered as a province of the national organization. However, coordination and mutual support between regional affiliates and the national organization, and among regional affiliates, shall be earnestly sought and encouraged.

ARTICLE XIII
DISSOLUTION

In the event that the corporation is dissolved or annulled, or in the event that the association at a meeting called for the purpose determine by a two-thirds majority of the members of the association, either present in person or voting by mail, that the purpose for which the corporation was formed can more advantageously be accomplished by other agencies, the assets of this corporation shall be turned over by the Treasurer to similar educational organizations engaged in the same or related fields of endeavor.

ARTICLE XIV
AMENDMENTS

These By-Laws and the agreement of association may be amended at any annual meeting by vote of two-thirds of the members of the association, either present in person or voting by mail as provided in the By-Laws, provided notice of the intended amendment has been mailed to the full membership thirty days prior to the meeting.

Respectfully submitted,
Bruce Dearing
For the Committee

"Producing Hamlet, A Place to Begin . . ."

(Summary of a paper by Ralph Pendelton of Wesleyan Univ. delivered at NE CEA spring meeting)

If we consider **Hamlet** as a classroom vehicle and not as theater, as a text rather than a "theatrical", we can find more than one way to move into the text. The ultimate, however, is to give the play life on the stage.

In the American theatre, there are three concepts of the theatre: the theatre as business i.e., show business; the theatre as a group of professions viz., lighting technician, actor, designer etc., (by profession we mean a passionate dedication or conviction); and theatre as art i.e., not as show business or as a profession, but as an art in itself.

If the theatre is an art, there are certain problems which arise. Estheticians must consider theatre art as a "mixed art". But the theatre, to us, is not a mixed art; rather it is a new form of art with its own organic concept which dates back to Wednesday, January 27, 1915 at Harley Granville (Barker's) production of **Androcles and the Lion**. As a curtain raiser, **A Dumb Wife** was presented. This curtain raiser was designed by Robert Edmond Jones, and this was the first esthetic attempt at theatre as an art form. (Robert Edmund Jones was pre-eminent for his designs because of the complete economy of architectural features in his set designs and

(Please Turn To Page 6)

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A Unique Experience

If the theater is art, then the director must take one of two paths in approaching a play. He must consider the production as a creative experience and must approach the production as an artist interpreting an original text in terms of audible, visual theatre. In preserving the complexities of the text in actual production, the director has vast modern resources, especially for dialogue (because, I assume, of the work of modern scholars like Kokeritz).

In the framework of this discussion, the director's task is first to master the text of the drama. This mastery of the text enables the director to help the technicians who work under him to translate the text into a stage production. Once he has helped his co-workers to give birth to the production, he must mould the production into a form that will best express what the director feels the play is trying to say. In this interpretation, he has a variety of tasks and choices. There is no such thing as a definitive production; therefore we can see a dozen productions of **Hamlet** with no two alike.

Concentrate on Action

The question now arises, is a literary study of the plot and characters in a play the director's next responsibility? Not necessarily, since knowledge of plot would be of no help in producing **Hamlet** e.g., is Hamlet "Oedipus" or not? "Drama is not, in the strict sense, literature," says Susan Langner. Can you start by concentrating on action? This is a more hopeful point of entry. But is action only a sequence of casual events? There are many actions in **Hamlet**. What is **said** is only the surface manifestation of an interior light. As an example, in **The Duchess of Malfi**, Julia enters in scene one. She has no lines, she has no motivation, nor is she referred to. She enters again later with no lines, but the audience must remember her. The director emphasizes her "action" by dressing her in a costume that has strong visual appeal. In this way, the director establishes a tension or action. The director here compensates for the ineffectiveness of the playwright.

Emphasize the Lines

Stanislavsky says, "On the stage it is necessary to act" — inwardly or outwardly. Perhaps this is an obvious remark, but an actor on the stage is constantly acting because he is in constant psychological relation with something inside or outside himself. If the actor relaxes tension on the stage, the audience will shift its attention to the scenery. In **Hamlet**, the character is reacting to all the elements of the people around him and the setting. What is the actor's problem? Robert Edmond Jones felt that the setting was "a warm wind fanning the drama to flame." A strong dynamic relation must exist between the actor and the setting. Jones also said that stage lighting should be used not only to reveal objects but subjects as well. However, Jones' final word was, 'All the elaborate mechanism of our stage cannot match the line, 'Tom's a cold'." In staging, one must leave room for the lines of the dramatist. What we are looking for is expressed in T. S. Eliot's **Four Quartets**, "as a Chinese jar moves perpetually in its dynamic stillness." Hamlet is in subtle relation to the organization and parts of the play; there is more than what happens to whom.

A Sequence of Tensions

A play is an organization of characters and events into a rhythmic sequence of tensions. Production is a translation of this sequence into audio and visual terms. In **Hamlet**, Act 1, Sc. 1, the first tension is in the guard pacing the platform.

"Who's there?" he asks.

"Bernardo," (sic) comes the answer.

And the tension is released. This is a little scene which moves to a climax and then relaxes.

The second tension arises at the entrance of Horatio and Marcellus. Tension is created by the anxiety of "who is coming".

The third tension arises when the ghost appears and they try to get the ghost to speak. The fourth tension develops upon the second appearance of the ghost.

Hamlet, scene one, is then four pulses of energy which could actually be charted. The actual lines in these scenes (those furthering the plot or revealing character) form a small percentage of the total scene. The rest of the time is devoted to exposition and lyric poetry. These passages do not give characterization or action, but they are musical comments on the play. In these pulses there are varying tensions and releases; these tensions increase during the scene to the last which is the most tense.

Simple Settings and Lighting

From the director's view point, in a scene of sixty percent lyrical lines, the audience must listen. In other scenes they must look. But here the audience must hear and understand the exposition, hear and react to the lyric passages. To insure this attention, what is required in terms of the rest of the production? Range and interest of the setting must carefully be limited. Modern Oliver Messel would give us an enrapturing set, but the scene should consist of simple masses and nothing else to distract the eye. The attention is then drawn to the actor on the stage (and to the words he speaks).

This simplification is true also for the lighting. The set should be kept alive in terms of subtle lighting changes. However, in the ghost scene, lighting should help build visual attention (in terms, I assume, of startling contrast).

Costumes, also, must be considered here. In the ghost scene, there should be no details on the costume which catch and distract the attention of the audience e.g., no dangling tassels.

Different Kinds of Tension

How should these long expository passages be acted? Exposition involves the delicate dynamics of listening. Katherine Cornell maintains a tension on stage which forces you to look at her. In scenes of exposition where one must listen all the time, in ensemble playing, it is of utmost importance that the actor keep in character even without having lines to speak.

The director faces terrible problems in this first scene. At the end of the scene, Horatio says to Marcellus, "Do you want me to speak to Hamlet?" (sic) and there is a slight tension. Shakespeare follows this by trumpets.

At the opening of the second scene, the full court is assembled. The King has a long speech which is curious because only the first two or three lines are important; the King then goes on to recapitulate the whole first scene concerning Horatio. This seems like curious playwriting because the scene seems to be descending in tension. But the court itself is full of tension e.g., Laertes waiting to go back to France etc. Against the lack of tension of the lines, a visual tension is being developed in the nature of the people at court viz., Hamlet contrasted with Laertes. By the end of the King's speech, we are waiting for Hamlet to speak; by the time the King says "Speak, our son . . . " (sic) a great tension has been built up. A similar tension is found in the Cassandra scene in **Agamemnon**.

Morris Koffman
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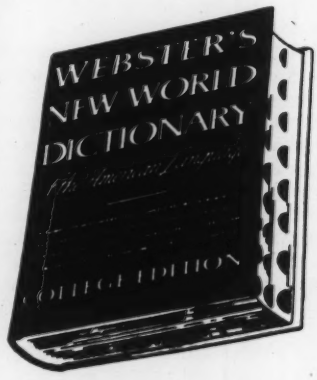

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(Continued From Page 1)

at face value. And in learning that, he also learned to judge and understand himself. Don Walling was a realist.

Bullard saw the worth of the young designer and hired him for Treadway; then began his rise to a vice-presidency in charge of design. Like Bullard, he was tireless in his devotion to the job, but for a different reason. Bullard drove himself for recognition and to make up for the emptiness of his family life. Walling made himself go from the sheer satisfaction of doing things and creating tangibles; he was in love with design. And he valued the feeling of doing something worth while. He had a dream for the future and the ability to lead men into ways which would bring that dream about. He did not have to scowl or browbeat to get results from his men; no one feared him. His men worked for him because they admired what he was and believed in his vision.

His wife's problem was the puzzle of all executives' wives—how could Don give himself to the company and yet have enough for her and their boys? Luckily, he was the sort of man who does not bring his job home with him, and she made no attempt to enter his business life. When the moment comes when Mary Walling knows that her husband wants to make a bid for the presidency, she stands behind him, knowing that she is not losing a husband.

It was at lunch at Julia Treadway Prince's that Don Walling had managed to find words for what he had been feeling about the qualities of the man who should succeed Avery Bullard.

"There was one thing that Avery Bullar never understood . . . He never realized that other men have to be proud too—that the force behind a great company has to be more than the pride of one man—that it had to be the pride of thousands of men. A company is like an army—it fights on its pride. You can't win a war with paychecks. In all the history of the world there has never been a great army of mercenaries. You can't pay a man enough to lay down his life. He wants more than money. Avery Bullard knew that once—maybe he'd just forgotten it—but that's where he made his mistake. He was a little lost these last few years. He'd won his fight to build a great company . . . There had to be something else to satisfy his pride—bigger sales—more profit—something. That's when we started doing things like making the sixteen-hundred series."

"But that's price merchandise," Dudley said in fumbling defence.

"'How do you suppose the men in the factory feel when they make it?" Don Walling demanded . . . "Do you know that there are men at Pike Street who have refused to work on the sixteen-hundred line—that there are men who have taken a cut of four cents an hour to get transferred to something else?"

"'No, I wasn't aware of that," Shaw said . . .

"'We'll drop that line. We'll never again ask a man to do something which will poison his pride in himself. We'll have a new line of low-priced funiture some day — a different kind of furniture — as different from anything we're now making as a modern automobile is different from an old Mills wagon. When we get it, then we'll really start to grow."

When Walling finished his speech, there was some talk about a board meeting next Tuesday but no doubt at all about the decision which the board would reach.

Executive Suite is not much as a story, but it is a revelation of the personalities of executives and of the social conditions which produce these personalities. It was intensely interesting to me because I come from a home which could very well be the home of one of the vice-presidents. Watching my father and his friends who come to the house, I have noticed the way they act toward each other and toward their jobs, and this novel helped me to formulate the reasons why they act as they do. It gave me a vivid notion of what a good executive is and how I can make myself fit the qualifications.

GOT, GOTTEN, AND GOOD AMERICAN

On the Home Forum page of the **Christian Science Monitor** for March 1, among various interesting items, there appeared the announcement that "the Got or Gotten question . . . is subsiding." This thought was developed by a quotation from a correspondent who had said: "Gotten is not even good American. In schools all across the land you will find English teachers indefatigably waging war on this horror."

This statement strikes me as a little overdrawn. The simple past tense of the verb get is of course got. There can be no mistaking the fact, however, that the past participle was gotten for a long, long time before it was ever corrupted into got. To be sure, one may find occasional examples of this corruption fairly early, but such instances need cause no surprise. Irregularities, variations, breaking-down and confusion of forms were characteristic.

Once you look at it from a historical point of view, the use of "got" as a past participle logically falls in the same class with such more modern distortions of grammar as "have rode" or "have drank." Confusion between past tense and past particple seems indeed one of the commonest kinds of error in English. Misuse of past participle for simple past may strike us as the more common variety, as in "I seen it," "He done it," or "She rung the bell," and a few such corruptions finally became established as accepted usage, as for instance swung. But vagary can just as well lean the opposite way; there are localities where it is by no means uncommon to hear "I have saw" or "He wouldn't 'of' did it."

The historically proper form gotten was certainly subject to no possibility of cavil when the King James Bible was being prepared for we find it regularly in the oft-praised "pure" English of that venerable translation. Since the verb beget was developed from get and is similarly conjugated, we naturally find repeatedly in the Bible, and echoed in the Nicene Creed, identification of Our Lord as "the only begotten Son of God, begotten of his Father before all worlds. . . . "

Apparently, of late years, faithful adherents of the historically-sound past participle gotten have generally been peaceful souls asking only to be left undisturbed in their time-hallowed tradition, following a policy of mere containment and defense against undue aggression upon their hereditary rights. They might be thoroughly justified, however, in carrying the war into the enemy camp. For it is more than high time to put a stop to the absurd encroachments of got and to shove it back within some sort of decent bounds.

The verb get occupies a very large place in the vocabulary of common, everyday English. Given an appropriate context, it may serve to express any of a long list of varied meanings, all of which are established by usage as legitimate. Then by piecing it out with all manner of adverbs and prepositions, to form unlimited "idiomatic expressions," we can manage to make it do for almost any sort of verb-meaning whatever. Yet all these inroads we may resignedly accept as faits accomplis, waiving all question as to whether such gains were fairly gotten.

What really does annoy some of us, however, is the senseless overworking of got where it carries no meaning and merely clutters up what could be simple, straightforward expression. The reference, of course, is to the use of "have got" when what is meant is simply the present-tense idea of have. On the lowest level of speech the corruption goes a step further, and "I've got" becomes "I got," have to becomes "gottuh", and "What have you?" becomes "What chuh got?"

When a person says, "I got a cold," you need to know his speech habits to be sure whether he means "I caught a cold," or only "I have a cold;" the chances are about even, though we might bet more safely that the real idea is just

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(Continued From Page 7)

that of **having.**

Though English people seem less given than Americans to using **got** by itself for simple present-tense **have,** on the other hand they regularly carry the otiose **got** into a pluperfect construction where no American would feel at home: "He decided to go to London because **he'd got** an uncle there." "He was wishing he **hadn't got** to come home." (i.e. didn't have to)

We Americans have done our share in corrupting the language, and that amount of evil ought to be sufficient without our importing other abuses from the British.

When British people stigmatize an expression as an "Americanism," the chances are at least fifty-fifty that the locution in question is a specimen of good old English which the British, for reasons of their own, have discarded and have found it convenient to forget. Thus whereas a modern Englishman may take for granted that "being **sick**" (instead of "ill") is a matter of nausea and vomiting (though he still speaks of **sick-leave**), we Americans continue with the meaning of **sickness** as it was in Shakespeare, the Bible, and the marriage ceremony of the Book of Common Prayer: "in sickness and in health." So it goes.

When anyone says that something is "**not even** good American," the phrase implies a supercilious attitude which after all is not very realistic. Let it be said once for all that "**good** American" is good **period;** it needs no apology whatever.

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Fall Meetings

Mich. CEA at Mich. State Normal College, Ypsilanti, Nov. 12. Further information from James Newcomer, Olivet College.

New England CEA at Univ. of Vermont, Burlington, Oct. 15. Speakers will include Lewis Leary of Columbia; Fred B .Millett, Wesleyan; Baird Whitlock, Colby; Willard B. Pope, Univ. of Vermont; Dorothy Bethurum, Conn. College for Women; Douglas Beers, Middlebury; Norman Pearson, Yale; Thomas Wilcox, Bennington.

North Car. - Vir. - W. Vir. CEA at the Univ. of Virginia, Charlottesville, on October 22. The morning session, beginning at 10:15 a.m., will be a panel discussion led by R. C. Simonini, Jr. of Longwood College, on "The English Instructor and the Problem of Reading." The luncheon speaker will be Fredrick L. Gwynn, editor of **College English,** and the afternoon speaker Virginius Dabney, editor of **The Richmond Times Dispatch.**

South Central CEA will meet Oct. 29 at the Univ. of Texas, Austin, in conjunction with the South Central MLA. Rudolph Fiehler, Southern State College, will report on a study of regional membership in learned and professional organizations. Patrick G. Hogan, Delta State Teachers College, will report on the various types of survey courses offered in South Central institutions.

Southern Cal. CEA, October 29, at the Univ. of Redlands. Panel discussion at 10:30 and an address at 1:45.

Mich. CEA Spring Meeting

The May 7, 1955 meeting of the Mich. CEA at Olivet College included talks on "The Honors Course at Olivet" by Abbie Copps, "Arousing Interest in Writing the Term Paper" by Mrs. Charles Hampton (Olivet), and "The Freshman Composition Teacher as a Teacher of Spelling" by William D. Baker (MSC).

A report on teacher certification in Michigan by A. K. Stevens (UM) led to the decision to send a delegation of CEA members to the Mich. Council of Teachers.

Joseph J. Irwin (Albion) made a luncheon report on the Schnectady CEA Institute. The afternoon was occupied by a viewing and discussion of two educational kinescopes, one a lesson on the sentence and the other a Frank Baxter lecture on **King Lear.** Some saw great possibilities in this new way of teaching; others found the prospect forbidding — emphasis on star lecturers, impersonalization of instruction, further weakening of scholarship.

LINGUISTICS AGAIN

Pending any serious discussion in the **Critic** of how to accomplish (not whether to) the desirable end of making linguistic knowledge effectively available to American students in their English classes short of tossing out equally valuable disciplines already there established, I offer for publication as a clearer and more succinct rendering of the substance of one of the articles in your April issue the following quatrain:

Euphoria

The other side consists of gobs
Of ignoramuses and snobs,
But I and mine (thank God!)
comprise
None but the learned and the
wise.

Dean B. Lyman, Jr.
Adams State College, Colorado

Mr. Lloyd's "Plea for a Professional Attitude" (April, 1955 **Critic**) is an interesting piece. I do not wish to disagree with Mr. Lloyd; there seem to be enough good men and true doing that already. But I would like to ask a question.

One of Mr. Lloyd's main contentions seems to be that people who, because of their ignorance of a certain subject or their animus against its adepts, descend "to a rather offensive argument ad hominem" are "water boys and exercise hacks" or "cheap and chippy choppers weaving their sophistries."

Mr. Lloyd may very well be right. My question is, Did he count the number of edges on that weapon before he swung it?

Richard P. Adams
Tulane Univ.

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What though th'immortal
flask,
Hoist by Bopp, Grimm, Rask,
Undrained, will flow at brim?
Your healths, still, Rask . . .
Bopp . . . Grimm . . .!

Robert G. Tucker
University of Massachusetts

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